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Fashion Forecast for Fall and Winter

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Fashion Forecast for Fall and Winter

By MISS MARIE STEPHENS

A GAIN an important season in the cycle of a wardrobe is here, and every clothes-loving woman of us is wondering just what is to be worn. What does fashion say we should wear if we are to be in style? Now, may I ask just what you understand by style? Does it mean some particular fabric which seems to be popular, or some unusual cut to a skirt or a sleeve which may be becoming to a few and impossible for many? Does being in style mean wearing a fabric or adopting certain cuts to garments which may bring out the bad points of the wearer instead of the good? Indeed no; to be in style one must follow the trend of fashion always, but choose with discretion those fabrics and those lines which are most becoming.

Did you ever stop to realize how very closely related are the two things which make a successful dress, namely, the material and the design or the way the dress is made? You cannot in the least disregard this relationship and expect to have a successful frock. Haven't you seen a dress which looked badly just because the material did not lend itself to the way it was made and consequently the whole effect was bad? In general, we would choose the fabric before choosing the design because in most cases the choice of material determines the use of the dress, and the choice of design quite often is governed by the material chosen.

In a piece of cloth we see two things, first, texture, that is, the feel of the cloth, stiff or soft, coarse or fine, smooth or rough, light weight or heavy; and second, we see color. Let us consider these two features of a fabric as we are likely to find them this fall. These are a few suggestions I have collected after several hours of scouting thru fashion magazines of recent date.

In silk materials the satin crepes seem to lead for both formal and informal wear. Velvets prove very popular for the more elaborate types of frocks. The georgette family is also popular, and combinations of georgette and velvet are suggested. In many instances, flat crepe was mentioned. One prominent French designer is said to be using taffetas, moires and stiff satins. A new fabric, silk-tweed, was mentioned as a material suitable for sports wear. One would expect this cloth to be a silk of rough surface similar to wool tweed. Crepe-de-chine was mentioned once for blouses, but not emphasized for dresses.

In the new velvets we see many new features which have been common to velvet. There are printed velvets, velvets woven in tiny patterns and transparent velvet.

Crepe satin, without doubt, leads, and why is this true? Probably it is

because the material lends itself so readily to the soft draped lines which have been the feminine mode for several seasons. Then, too, the use of both sides of the material gives a variety which we seek. Because crepe satin has been so popular there is danger of its becoming common. It is said that manufacturers are now giving more attention to the crepe surface than to the lustrous side so that when the major part of the costume is fashioned of the dull surface and relieved in subtle ways by touches of the bright side, the feeling of individuality is more easily established than when the frock is too evidently in the satin development.

Right along with the silk velvets we find velveteen stressed very decidedly, especially for sports wear. One suggestion was a skirt of black crepe satin with a tunic blouse of plaid velveteen in bright colors. The whole costume, either one or two piece, may be made of striped velveteen. These newer velveteens are much more handsome and lovely than the old types and will find more decided use for the college girl and for children than for the older woman.

Have we covered the subject of silk? How about wools? Did you know that we have with us now a lovely lightweight wool fabric called wool georgette? It is beautiful in texture, softer and finer than the old wool voiles and will be used for the tailored frocks as well as the more formal types. Jersey is again mentioned often, and the lightweight flannels, kashas and wool canton crepe seem popular. Novelty fabrics in combinations of wool and silk, also wool and rayon, are mentioned. All of the newer wools for fall are light weight. For coats we find the tweeds used with leather trimmings, duvetyne and zibeline, that very old type of coat material which was good many years ago will be used. Suede finished coatings are some of the newer types of coat fabrics, one called cashmere-suede and the other, kasheen, sound interesting.

And what about color? Black, we find mentioned everywhere. Isn't that a blow to some of us who cannot wear black? But why not relieve it with a touch of light green or pink, as one French designer invariably does? Or perhaps gray is more becoming. Gray is good, too, but someone says gray is only for the young-and-pretty or the old-and-pretty. A new green is described as a dull olive shade and is called lava green. There is also a green called willow green, which is slightly more yellow than almond green. In fact, all of the new greens seem to have a yellow cast, which is not good news for those of fallow skin. Golden browns and chestnut browns are mentioned, also copper leaf, a new brown with a glint of red. Cur-

rant red is talked of for one of the brighter colors. In the blue group we find lavender blue, midnight blue, navy and the lovely dark blue-gray so popular at present. Beige, that color which has been so popular for many seasons, is still very good and is suggested for those who cannot wear gray. There seems to be a great enough array of colors so that none of us will feel out of date, and yet may choose colors that are becoming.

And now what about the style tendency, or the way we wish to make the frock? We are not going to get far away from the straight, simple lines which have and will continue to prevail because they are the only lines which emphasize slenderness, and, after all, we all wish to appear slender even tho nature has made it quite difficult for some of us.

One style point that is held in common by the majority of designers is the freedom of movement in the skirt. There are many ways this can be secured. Here are a few suggestions: sun-burst pleats, double goudets, straight pleats, side drapes and circular features. The flat back with fullness concentrated at the front by the use of gathered sections, circular insets or pleats is good. The tiered skirt is good; the tiers are two, sometimes three, in number, often with inverted pleats at center front or sides, sometimes knife pleated, and sometimes tucked.

The cape back is also mentioned as again being featured. A snug hip line seems to predominate. For the younger model the close fitting bodice with gathered or flared skirt is mentioned. The two-piece frock is still good. Long tunics, jackets and jumpers are combined with flared, shirred or pleated skirts.

Some say skirts will be longer and waist lines higher. What shall we believe? To quote the report of Paris openings:

"At least one-half the number of reports on the Paris openings remarked a tendency to lengthen the skirt. Actual addition in length generally about one inch.

"Irregular hemlines, featuring a longer back, pointed effects or longer sides than back or front were shown. In many instances these irregular hemlines are typical only of evening frocks."

Because this report seems to have caused unfavorable comment, Paris comes back with this:

"(By Wireless)—Paris, Aug. 10—Reports have already come through from New York indicating that there is a tendency to exaggerate the added length of skirts in the Paris autumn openings. Many houses have shown skirts one inch or possibly two inches

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 longer, while others do not subscribe to this change.

"In general, the additional length which has been introduced in opening styles is merely significant of a revolt against vulgar knee displays, which have never been approved by the smart houses of Paris."

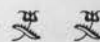
Speaking of waist lines, this is what we read in one report:

"The slightly raised line is receiving further consideration, although three definite waistlines are mentioned—low, hip-tops and a 'raised' line that nearly approaches normal."

In neck lines the V shape seems to lead. This is sometimes produced by crossed effects at the front. Many collarless necks are shown. Sleeves will be long, some tight fitting, some loose with decided blouse at the hand, but always long.

The hat, everyone will concede, should harmonize with the costume. But, you say, we cannot all have a hat to go with each dress, therefore the selection of our one or two hats should be made with great care. A hat comprises two factors, shape and material. Many of the hats for fall will be based on three distinctive silhouettes, the scull-cap, the turban and the small brimmed shape. Many interpretations of these shapes will be used so hats will not lack variety. Some of the latest suggestions tend toward the tricorn and bicorne shapes, and one article states that everything is being done to vary the brims, so many varieties are seen, one of which turns squarely off the face. It is probable that crowns will be flatter than this last season.

Felts, velvets, plushes and velours seem to lead as materials for hats. Occasionally grosgrain ribbon is used in turban shapes. Velvet and felt combinations are mentioned. Hats carry very little trimming nowadays; a few feathers caught in folds of the crown, a bit of satin ribbon trimming, but



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usually a total absence of ornament is pronounced. Suggestions for colors vary, but we would expect the same general trend of color to be carried out in hats as in frocks and so blacks, browns and greens seem to lead for early fall.

There is much from which to choose. If only the price of one's wearing apparel did not have to be considered, it would not be hard to choose the right thing. It's the real clothes artist who can choose rightly and keep the clothes budget conservative.

Dietary Study in Home Management House

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the two distinct methods of making dietary studies: the individual method and the inventory method.

In a number of dietary studies of this nature which have been conducted at other colleges and universities, the inventory method has been employed. By carefully recording the amounts of all food purchased the amount and kind of food consumed was determined. Although this method saves time and is adaptable to a large group of persons over a long period, it has been found less exact than the individual method, due to the fact that accurate calculation of waste cannot be made. It is also of less value when the individuals of the study vary greatly in food requirements or in food intake.

The recent study at the Mary B. Welch house, however, was conducted by the individual method, which involved the weighing of all food served to the eight persons eating at the house before it was placed on the table, as well as weighing that which was left after each meal. The difference between the two weighings then represented the actual food consumption. In order to determine individual consumption, the total amount of food consumed was divided by the number of individuals present at the meal.

A 24 pound spring scales was used for weighing the heavier foods, while

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